

## Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter  
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### Roadkill by Amy Youngs

From the Other Side of the Wheel, *Roadkill* explores the boundary between nature and machine. Specifically, it resides in the space where the concrete meets the dirt. It was conceived while I was car-less and found myself walking at the edge of the road quite often. Vulnerable, I began to feel a strange kinship with the dead animals and other flattened objects I encountered. I became acutely aware that soft, fleshy creatures such as myself perish quickly compared to those durable plastic, rubber and metallic items I encountered so frequently.

Feeling the need to fortify myself, I assembled an armor utilizing ripped rubber tire treads, shattered glass, metal bits and broken plastic safety reflectors. Readily available on every roadside, these ever-durable materials are spewed out as by-products of vehicular accidents. These objects that generally protect cars and their passengers from the harsh environment of the road, also speak of an obscene violence.

The irony of the Roadkill armour unfolded when I found the tatty, stuffed deer head discarded in the gutter. Intrigued by the power of the antlers to signify protection, I attached them to my assembled armor. Realizing at the same time, that most of nature's best protective hardware has been made obsolete in the face of oncoming cars.

# Art, Science and Responsibility for the Earth

by Julian Rowan

It has been said many times 'The best things in life are free.' I used to believe that. I don't anymore. Clean air, water, earth are a gift or the gods to our fellow creatures and ourselves. My god-given right. GONE in one generation—in my own lifetime! There has gradually risen in me an unspeakable pain and anger, and a silent daily cry: "How can we do this?? To ourselves...to Mother Earth?" To hundreds of other related issues I can hear millions of silent cries of frustration, of alarm...of helplessness. How can any of us get a proper handle on our responsibilities to the Earth under the competitive/consumerist rush to nowhere?

In two weeks time I am going before our Province of Ontario Municipal Board tribunal (a citizen's 'court') as part of a regional group struggling to protect the headwaters of a local pristine river from inappropriate development. This is the last clean uplands river system in the Greater Toronto Area.

I'm not sure I can recommend to concerned artists or scientists to take up the cudgels for a major environmental issue 'in the neighborhood', for it is particularly hard on one's spiritual health, the returns are low. Real gains may not be realized until we are long gone. But there is something to getting out of your studio or lab and broadening your base within a community, a *needful community*, outside of or complementary to, your particular art/science focus. In the process one learns the occasional upside of working with parallel interest groups, or the downside (as in my case) of local politics and vested interest. Many crises damaging to Earth are of such urgency that only direct and personal involvement can move them forward in time!

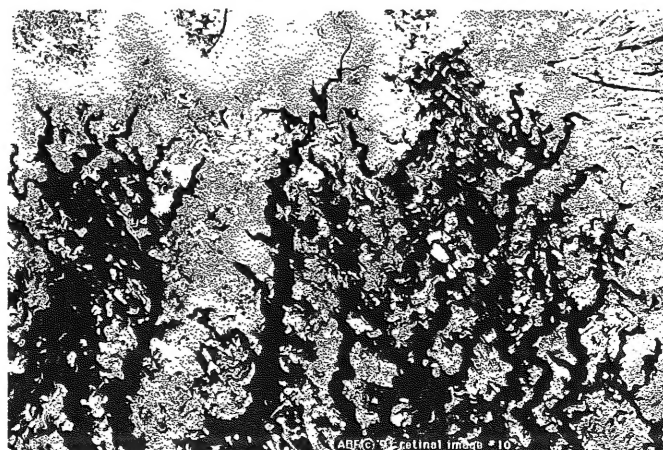
My visual art/science experiments have relied deeply upon contemporary art and science explorations and models of nature's order-generating processes: *forms and patterns in nature*. ["Static form is only a precipitate of underlying and antecedent formative dynamics." —Paul A. Weiss]. These are "patterns

that connect." The underlying issues are dynamic, integrative, holistic, global—and messy (with fascinating insights from visually rich branches of Systems, Catastrophe and Chaos theory). They are somehow reaching for all of the things we seem to have lost in our modern, complex, fragmented and specialized society. They offer little help (at present) for damaged Earth. But both in the science and in the art, they are some kind of antidote—and perhaps promise.

My special interest is in tracking down "formative behavior" as the generative source for our body/mind sensibilities—from the "proto-intelligence" of atoms and molecules (a la Karl Popper) to the amazing nascent "psychology" of single celled animals—to complex creaturely and human behavior. ["There is good evidence that perception of line, angle, motion and other complex properties of the physical world, is based on the innate organization of the neural system." —Noam Chomsky]

A 20th century art/science poem "De Rerum Virtute" by Robinson Jeffers, captures these notions superbly. He is speaking in one part, or "the egg too," having a mind:

"Doing what our able chemists will never do,  
Building the body of a hatchling, choosing among the proteins:  
These for the young wing-muscles, these for the great  
Crystalline eyes, these for the flighty nerves and brain:  
Choosing and forming: a limited but superhuman intelligence  
Prophetic of the future and aware of the past."



Computer art by Anne Farrell

These unfragmentable, unifying formative dynamics have led me to an unavoidable re-assessment of Western ideas about human, and especially scientific 'domination and control of nature.' I have gradually had to shift my world-view to one I am barely able to act upon: an Earth-centered, rather than a human-centered philosophy. They have helped reinforce a belief in the need to learn how to "work co-operatively with nature."

Not coincidentally, they reinforce the ecological pattern of our rural life-style: the major organic gardening plus caretaking of a woodlot, for much of our food and heating needs. I became "gainfully unemployed" some twenty years ago-dividing these two workaday worlds of studio and the "natural life"<sup>1</sup> roughly between winter and summertime seasons. In the process, skewed but also strengthened by unexpected environmental struggles: our "human responsibilities" seem to have grown ever more complex and visible.

Here are just a few encapsulated questions and comments with respect to "artists using science and technology:"

Perhaps for humans, the largest meaningful scale of nature's order-generating processes is the scientific theory of GAIA, *A New Look at Life on Earth*, authored by J. F. Lovelock (1979, 1982, 1987). This is the story of the evolutionary history of the biosphere as a self-organizing, self-compensating and alive system. However, *GAIA, The Human Journey from Chaos to Cosmos* by Elisabet Sahtouris, a protege of Lovelock (1989), is an art/science



## New Book: CyberArts

reviewed by Bob Ishi

book, which gently and reverentially describes the co-operative, as opposed to the competitive nature of GAIA, as a cautionary tale to human immaturity and exploitation of Earth.

Who can artists or scientists really "speak" to, directly through their work? Direct human exchange on urgent Earth issues, seems more appropriate for creative exploration than more art and more science.

A fine artist/painter friend in Toronto—Paul Hogan, whose visual imagery draws from immediate popular icons, from dreams, aboriginal and Third-World rituals—has created on the grounds of a hospital for handicapped children, a magical "Spiral Garden." With volunteer help from artists of all kinds, he brings the children, individually or in groups, into direct creative artworks, and draws them back with reverence and love to their Earth origins, through all the procedures and rituals of gardening, and through the integration of professional artist and children's combined works, into the various invented parts of the garden space.

A brilliant young scientist in Canada's National Research Council, David Peat, chooses in the mid-'70s to drop out of particle and atomic physics because the convoluted abstractions at the submicroscopic level seem irrelevant to critical world issues. He brings his expertise into gradual expression through books and talks popularizing new areas in science, relevant to science and societal concerns.

And finally, Science and Technology cannot be separated anymore; science depends on product applications to verify and to pay for its work. Scientific technology is the engine that drives consumerism. There is some serious talk by activists to opt out as a society. This extremity seems unrealistic, but the sentiment is understandable, and the arguments informative.<sup>2</sup>

"A human being is part of a whole called by us 'Universe', a part limited in

Linda Jacobson, entertainment technology journalist, provides in her new book an informative and valuable resource. "CyberArts" is defined as "The new frontier of creativity, where the worlds of science and art meet." The core of the material in this large and comprehensive book is derived from presentations and panel discussions at the annual CyberArts International conference, the most recent of which was held in Southern California.

With judicious editing, Jacobsen provides a comprehensive overview of the diversity of subjects covered by the conference, organizing them into logical categories. New and esoteric terminology is explained in the page margins, a helpful and appropriately "interactive" presentation. The categories covered are:

1. New Technologies and the Arts;
2. Music and Sound;
3. Visual Imagery, Animation, and Graphics;
4. Interactive Media: Theories, Tools, Results;
5. Old Laws and New Technologies;
6. Cyberspace and Virtual Realities. The Appendix of "Sources and Resources" is

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time and space. One experiences one's self, one's thoughts and feelings as something separate from the rest, a kind of optical delusion of one's consciousness. This delusion is a kind of prison for us, restricting us to our personal desires, and to affection for a few persons nearest to us. Our task must be to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole (of) nature in its beauty. Nobody is able to achieve this completely, but the striving for such achievement is in itself a part of the liberation, and a foundation for inner security."

—Albert Einstein

### References

1. My rural lifestyle, influenced by an American, Scott Nearing, a 1930s university professor who virtually abandoned his country's political

a useful guide to further readings and relevant organizations.

Rain did not deter a near-capacity crowd from attending a panel discussion on "CyberArts" at Cody's Bookstore in Berkeley the evening of January 21. The panel, moderated by Jacobson, consisted of some of the book's contributors and interactive artists: Tom Rettig, sound manager for Brøderbund Software, who created music and sound-effects for products such as the popular game series, "Carmen Sandiego"; Beverly Reiser, artist and Ylem president, involved in interactive video art; and Rich Gold of Xerox Palo Alto's Research Center, who was design manager for Mattel's Power Glove (which he wore during his presentation). The lively discussion with the characteristically unconventional Berkeley audience (which included two members of D'Cückoo, the techno-artist band), wasted no time in bringing up fundamental issues such as "Is it really art?" This very topic is addressed by statements in the book by individuals such as David Em, a pioneer computer artist.

Perusing this book is the next best thing to actually attending the CyberArts conference and keeping up with a fast-moving leading edge of explorations in the creative arts.

**Cyberarts: Exploring Art & Technology**, edited by Linda Jacobson (San Francisco, Miller Freeman Inc., 1992). 8½ x 11", 312 pages with 16 page, full-color "CyberArts Gallery" insert. Paperback, \$22.95, ISBN 0-87930-253-4

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economy, to live modestly off the land. (*How to Live the Good Life* by Helen and Scott Nearing)

2. *Deep Ecology: Living as if Nature Mattered* by Bill Davall and George Sessions, 1985. A splendid and in-depth historical set of references to the origins and varieties of ecological and environmental theory and movements.



## Events

March 4-7

### The Biennial Arts and Technology Symposium (New London, CT)

A celebrated international venue for the presentation of cutting-edge ideas that build on the increasing links between the arts, sciences and technology. This year it draws from the largest number of submissions in its history, from the most significant practitioners in their fields. Will include Ylem members Ronald Brown, Richard Povall and Stephen Wroble. Art exhibition, musical concerts, mixed media works, video, dance and experimental theater. Proceedings will be available at the symposium. **Center for Arts and Technology, Box 5632, Connecticut College, 270 Mohegan Avenue, New London, CT 06320-4196**

March 6, 10:45 - 3 pm

### Color in Human Perception

A lecture by Ylem member Tom Lechleiter. Segments of the presentation include the A.M. subject of "Three Worlds of Color," physical light, chemical pigment and human perception. Afternoon session: the use of color in the world of fashion and the US Dept. of Commerce/Bureau of Standards Measurement, Classification and Index of Names Across Most Industries in the Country. **Art and Lecture Room, 1st Floor, San Mateo Public Library, 55 W 3rd Ave, San Mateo, CA**

March 6-7, 10 - 6 pm

### Hands-on MacroMind Director

A hands-on workshop designed to orient up to 8 participants to the key to concepts of Director. Learn to work with the stage, cast, and other primary elements for creating basic animations. Topics: creating interactivity, Quicktime and Director, importing from other programs. Offered by Bay Area Video Coalition. Fee: \$160. Held at **The Media Tree, 510 1/2 Frederick St, San Francisco, CA 94117; Info, BAVC 415-861-3282, fax 415-861-4316**

March 12-13 and March 19-20

### Two Weekends of New Media Performance

Life on the Water, Cobra Lounge Melt-O-Media, and New Music Theater present "SpoonFest/Beta Test:" an Electronic Vaudville and Celebration of Public Magic during the weekend of March 12, 13; and "Zero in Time:" a cutting edge computer/music composition featuring Bob Ostertag and Donald Swerington, and Alvin Curran and Chris Brown during the weekend of March 19, 20. Tickets: \$10-\$15. All shows start 8:30 pm at **Life on the Water; Fort Mason Bldg. B; San Francisco, CA. Info/Tickets: 415-776-8999**

March 13-14, 10 - 6 pm

### Hands-on Video Toaster Workshop

This class offers instruction and basic hands-on operation of the Amiga Video Toaster. Topics covered: Creating character generation, using the video switcher, utilizing the chroma settings, and working in paintbox. **Bay Area Video Coalition, 1111 17th St. @Mississippi, San Francisco, CA 94107, 415-861-3282, fax 415-861-4316**

March 13, 10 - 4 pm

### Approaches to Non-Linear "Edutainment" (New York City)

This Computer Graphics in Education one-day conference features Dr. Kathleen Wilson, producer/designer, Paramount Advanced Media; Margaret Lewis Bates, multimedia consultant and professor at NYU Interactive Telecommunications Program; and Lauretta Jones, designer at IBM Watson Research Center. Held at **Pratt/Manhattan, 295 Lafayette St, New York City; Info: 212-254-5430**

March 13, 8 pm

### Inter-Species Music Making

Performance by Paul Panhuysen in which canaries and humans jointly compose and perform. Panhuysen will attempt to create a balance of communication between birds and humans. Called Kanary Grand Band, this work will be followed by a six week long installation using identical elements. It explores sound making, sound-muting, silence, improvisation, feedback and animal behavior. Tickets: \$8, \$6 for members, seniors, students. Under the skylight at **The Exploratorium, 3601 Lyon St, San Francisco. Reservations: 415-561-0361**

March 14, 1 pm

### π Day Celebration

What do Albert Einstein and cherry pie have in common? The date, 3.14, is Einstein's birthday and the approximate value of π. Organized by Larry Shaw (who also makes Ylem forums possible). Under the skylight at **The Exploratorium, 3601 Lyon St, San Francisco**

March 16-19

### Image World DC

Multimedia event where video, graphics and computers meet. Includes Video Expo, and the CAMMP (Computer Animation, Graphics, Multimedia & Presentations) show. Trade show, seminars on video, A/V, computer graphics, interactive multimedia, digital imaging, presentation equipment/services. Send for registration forms: **Knowledge Industry Publications, Inc., 701 Westchester Ave, White Plains, NY 10604, 914-328-9157, 800-800-5474**

March 17, 7:30 pm

### Maryanne Amacher: The Sound of Things Unheard

Composing perceptual geographies for new media. To be held in the Ensemble Room. Admission is free. **Music Department, Mills College, 5000 MacArthur Blvd, Oakland, CA 94613**

March 18-20

### Graphic Arts Charlotte (Charlotte, NC)

Computer-based and manual pre-press and publishing technology and systems. Taking place at Charlotte Convention Center. Info: **Graphic Arts Show Co, 1899 Preston White Dr, Reston, VA 22091; 703-264-7200**

*All events and exhibits occur in the San Francisco Bay Area except where noted. Is your event or exhibit listed here? Send to Ylem Editor, 967 Moreno, Palo Alto, CA 94303; trudymyrrh@aol.com*

March 23, 7:30 pm

### Ylem Business Meeting

We will discuss Ylem's budget, upcoming fundraisers and other matters of importance at the home of **Ken Rinaldo, 1342 11th Ave, San Francisco; 415-566-5133**

March 27, 2 pm

### Experimental Animator Robert Breer

Breer, appearing in person in the McBean Theatre, will discuss the creative processes that contribute to his films, flipbooks and kinetic sculptures. Trained as an abstract painter, his work has been concerned with the gradual transformation of the still image for forty years. **The Exploratorium, 3601 Lyon St, San Francisco**

March 28

### Multimedia Lecture and Panel Discussion

Panel includes Ylem President Beverly Reiser. VR lecture and panel discussion on March 21. **Computer Literacy Bookstore, San Jose, CA; 408-435-5015**

## Exhibits

March 1-26

### Mind, Man, Machine (Santa Monica, CA)

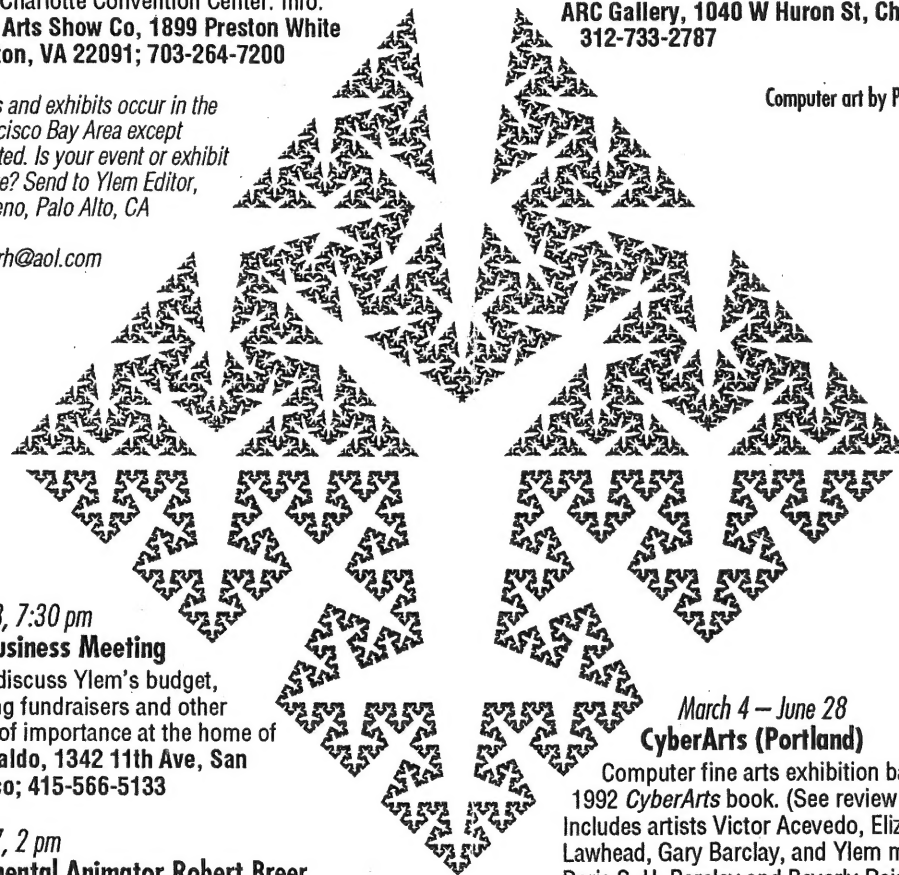
The exhibition will feature the computer art of Uri Dothan. The work is realized in photographic and IRIS prints. Curated by Ylem member Patric Prince, co-director of the CyberSpace Gallery in West Hollywood. **Sam Francis Gallery, Crossroads School for Arts and Sciences, 1714 21st St, Santa Monica, CA**

March 2-27

### Joan Truckenbrod (Chicago)

Title of show: Diagrammatic Dialogs. See artist's statement and picture on page 7. **ARC Gallery, 1040 W Huron St, Chicago, IL; 312-733-2787**

Computer art by Peter King



### March 4 - June 28 CyberArts (Portland)

Computer fine arts exhibition based on the 1992 *CyberArts* book. (See review on page 3.) Includes artists Victor Acevedo, Elizabeth Lawhead, Gary Barclay, and Ylem members Daria S. H. Barclay and Beverly Reiser. **Univ of Oregon Continuation Ctr, 720 SW 2nd Ave, Portland, OR; Info, personal tours: Daria, 503-640-0525**

March 4 - December 28

### 20 = 11+9 (Portland)

20 computer artworks by 11 artists using 9 different computers as art tools. An opportunity to look and compare the art capabilities of different types of computers and an excellent introduction to computer art. Includes Ylem members Daria S.H. Barclay and Eleanor Kent. **Powell's Technical Bookstore, 33 NW Park Ave, Portland, OR 97209; Info, personal tours: Daria, 503-640-0525**

March 6 - April 17

### Interactive Art by Nancy Worthington (Sacramento, CA)

One-person "Femalines" installation/environment. **Institute for Design and Experimental Art (IDEA), 3414 4th Ave, Sacramento, CA**

March 10 - April 3

### Daria's Solo Exhibition (Gutersloh, Germany)

Daria S.H. Barclay's computer art will appear in a solo exhibition at the Forum "Art and School." Daria will be lecturing on "International Computer Art" at the art school while in Germany. **Forum "Art and School," Evangelisch Stifftisches Gymnasium Gutersloh, 4830 Gutersloh, Germany; (05241) 12964**

March 15 - May 21

### Works by Myrrh

Inspired by science, Ylem founder Trudy Myrrh Reagan experiments in such media as backlit paint on plexiglas. **Palo Alto Med. Clinic, Lee Bldg. 3rd Floor, 300 Homer Ave, Palo Alto, CA**

## Opportunities

Deadline March

### USA Film Festival

15th Annual National Short Film and Video Competition. Formats: 1/2", 3/4", 16mm and 35mm. Fees: TBA. Some of the categories: animation, experimental. The Festival's National Short Film and Video Competition rewards excellence in the creative and imaginative use of short film and video. Entries may be made by both professional and non-professional film/videomakers. Entries are judged by a five-member national jury of filmmakers, critics and scholars who award cash prizes based on originality of concept, style and technical execution. Cash awards. **USA Film Festival, 2917 Swiss Ave, Dallas, TX 75204**

Deadline March 9

### Worldfest-Houston

The 24th Annual Worldfest-Houston International Film Festival, April 20-29, offers grand prizes and gold, silver, and bronze awards in each of the student and independent filmmaker categories. \$1,000 cash grant to the best student entry. All winning student entries are sent to a major Hollywood studio and agent for review. Worldfest automatically submits all winners in all categories to more than 100 major international festivals, with over \$1 million in cash awards. Formats: 1/2", 3/4", 16mm, 35mm. Fees: \$25-\$150. Among the categories: experimental, film strip/slide, super8, student film. **Houston Int'l Film Festival & Film Market, PO Box 56566, Houston, TX 77256; 713-965-9960**

Deadline March 10

### Spring Competition

The Florida Society of Fine Arts' Spring Competition is open to artists in all media, including computer art. \$5,000 in prizes. **The Florida Society of Fine Arts, 191 NE 40th St, Miami, FL 33137; 305-576-5171**

Deadline March 12

### Media Arts/News Genres

Artists working with computer technologies using computers as primary tools in the creation of new visual forms, new sounds, multimedia works, installations, interactive works. **Artist Fellowships, Arts Council of Santa Clara County, 4 N 2nd St, Suite 505, San Jose, CA 95113-1305**

Deadline March 12

### Tomorrow's Realities

Exhibit recognizes the computer graphics community and raises the awareness of the impact these technologies are having on our lives. **Garry Beirne, SIGGRAPH 93 Tomorrow's Realities Chair, c/o Smith, Bucklin & Associates, 401 N Michigan Ave, Chicago, IL 60611; 312-321-6830; Fax 312-321-6876; tr.s93@siggraph.org; Electronic submission form tr.s93@siggraph.org**

Deadline March 15

### Experimental Television Center, LTD

Open to residents of NY State. Finishing Funds grants. Up to \$500 for the completion of electronic media artworks. Audio or video tape works, computer-based sound or image works, and audio/sound, video, or computer installation works for exhibition. Eligible genres: documentary, narrative, experimental. **Sherry Miller-Hocking, Experimental Television Center, Ltd., 180 Front St., Owego, NY 13827; 607-687-1423, fax 607-687-4341**

Deadline March 15

### American Illustration Annual

Illustrations, published or unpublished, created in 1992. Categories: Editorial, books, advertising, posters, graphic design, maps, charts, computer graphics, film/video, animation. Entry fees start at \$20. **American Illustration, 49 E. 21st St., New York, NY 10010; 212-979-4500**

Deadline March 16

### Open Call

An open invitation to independents to propose single television programs on any subject, in any format and from any viewpoint. A cap of \$100,000 for programs of an hour or more and \$60,000 for programs 1/2 hour in length. An applicant must be an independent film or video maker, producer or director. **ITVS, 333 Sibley, Saint Paul, MN 55101 612-225-9035**



*Deadline March 19*

### **Hand Graphics**

Hand Graphic Gallery will host the 3rd Annual Computer Graphics Art Show. Show dates: 5/14 - 6/16. Send SASE to: **Hand Graphics Gallery, 418 Montezuma, Santa Fe, NM 87501; 505-988-1241**

*Deadline March 19*

### **Self-Promotion Competition**

**HOW's** 6th Annual Self-Promotion Competition. Categories: graphic designers, illustrators, invitations/announcements, logos, photographers, and 3D objects. Single entry: \$20, Campaign: \$45 (3 or more pieces), Student: \$15. For info: **HOW Self-Promotion Competition, 1507 Dana Ave, Cincinnati, OH 45207**

*Deadline March 19*

### **International Film and Video Festival**

The 12th Annual San Francisco Art Institute International Film and Video Festival, April 20-22. \$2,000 in cash and service prizes are awarded. Categories include film, video, film/video installations and sculptures. Formats: 3/4", VHS. **SFAI Int'l Film and Video Festival, 800 Chestnut Street, San Francisco, CA 94133**

*Deadline April 2*

### **Student Volunteers**

The student volunteers program is designed around your educational and career goals. Volunteers commit to work a total of 20, 25, or 35 hours. Send student volunteer applications to: **Maureen Baumann, SIGGRAPH 93 Student Volunteers Program, Smith, Bucklin & Associates, 401 North Michigan Avenue, Chicago, IL 60611 USA, 312-321-6830, Fax 312-321-6876, students.s93@siggraph.org.** More information contact: **Lyn Bartram, SIGGRAPH 93 Student Volunteers Chair, Computer Graphics Research Lab, Centre for Systems Science, Simon Fraser University, Burnaby, British Columbia V5A 1S6 Canada; 604-291-4369, Fax 604-291-4951; s93@siggraph.org**

*Deadline April 2*

### **Machine Culture: The Virtual Frontier**

This new, specially-curated exhibition opens at SIGGRAPH 93 and will present artworks which explore contemporary cultural issues, featuring only interactive and virtual media pieces. Submission info: **Simon Penny, SIGGRAPH 93 Machine Culture Chair, Univ. of Florida, Electronic Intermedia Program, Dept. of Art FAC 302, Gainesville, FL 32611; 904-375-8453; Fax 904-392-8453; mc.s93@siggraph.org**

*Deadline April 9*

### **7th Annual National Educational Media Market**

May 19-21, Nat'l Educational Film & Video Festival, Oakland, CA. Late submissions accepted until April 30 with a late fee. Open to films, videos, interactive media. Works in progress OK. Entry fees \$25-55. **National Educational Media Market, 655 13th St., Oakland, CA 94612; 510-465-6885; Fax 510-465-2835**

*Deadline April 15*

### **San Francisco Arts Commission Gallery**

Proposals sought for 1993-94 exhibitions and special projects. Individual, group or thematic projects from artists and independent curators of the 9-county San Francisco Bay Area. Gallery focuses on work reflecting the diversity of the Bay Area's contemporary artistic activities. **SF Arts Commission Gallery, 155 Grove St, San Francisco, CA 94102; Jason Tannen, 415-554-9682**

### **Multimedia Studies at SFSU**

This Program at San Francisco State is offered in partnership with the International Interactive Communications Society with talents ranging from interactive design, computer graphics, video and film production, animation, music, and interactive script writing. Extended Education in partnership with IICS at the New Downtown Center, 425 Market St. +other locations. Info: **SFSU Extended Education, 1600 Holloway, San Francisco, CA 94132; 415-338-1373**

### **Ad Hoc (Venice, Italy)**

In Venice there is a vast garden containing twenty-eight buildings of radically different architectural style. This garden belongs to the state of Italy but each building is owned by the country that designed and built it. This is a place originally dedicated to international communication and exchange through the language of art. It is currently inhabited only by cats and insects. What if artists of each country take responsibility to activate their own pavilion when it is usually closed? You are invited to act. **Ad Hoc (Chicago) 7002 N Clark St, Chicago, IL, 60626 312-761-7144; Ad Hoc, San Marco 1776, Venezia, 30124 Italy; 39-41-5234615**

### **Just Plain Screwy**

Metaphysical and Metaphorical Tools by Artists. "The artist's perception of working tools." Catalog to be produced. No fee. Send up to 10 slides, resume, SASE. Exhibit dates: 6/7-9/13. **Charles A. Wustum Museum of Fine Arts, 2519 Northwestern Ave., Racine, WI 53404; 414-636-9177**

## **Needs and Offerings**

### **1992 National Video Exhibition Directory**

Lists all the galleries and exhibition spaces that regularly show videos by independent producers. This annual directory is only one of the professional tools you get from membership in Bay Area Video Coalition which offers the bi-monthly publication *Video Networks*. Summer issue lists all competitions. BAVC offers production facilities, courses and more. Basic membership, \$20 per year. BAVC is the nation's largest non-profit media arts center devoted exclusively to video. **Bay Area Video Coalition, 1111 17th Street, San Francisco, CA 94107; 415-861-3282, Fax 415-861-4316**

### **Make Recycled Art!**

Send SASE for application to: **Norcal Residencies, Golden Gate Disposal (San Francisco Dump), Jacqueline Tripp, Manager, 950 7th Street, San Francisco, CA 94107**

### **Studio Space in Emeryville, CA**

600 square feet to share. North, South and West light. \$335/month. Speak to Christina or Terese. **1501 Powell Street, Emeryville; 510-601-8500**

### **Synthesizer Performance and Real-Time Techniques**

"This book fills the void between the elementary and commercially-oriented synth manuals and 'cookbooks' and the loftier but often impractical computer music literature. Jeff Pressing has provided practicing musicians with some theory, some innovative applications of music technology, and a large and diverse set of musical examples." —David Wessel, Professor of Music, UC Berkeley. Hardcover \$49.95 **A-R Editions, Inc. 1-800-736-0070**

### **The Digital Directory**

The annual CD-ROM electronic showcase makes its debut this month. Contains digital illustration/photography, QuickTime animations, software demos, listings of service bureaus, design studios, multimedia production houses and electronic publishers. **Harris Design/The Digital Directory, 301 Cathedral Pkwy, Ste 2N, New York, NY 10026**

### **The Lillian Paley Center for Visual Arts**

The CVA slide registry tries to represent trends in Northern California art through the years, but lacks slides from computer and technical artists. Members can submit 10 slides yearly. New location: **713 Washington, near 12th St City Center BART station, Oakland, CA; 510-451-6301**

## Diagrammatic Dialogs

by Joan Truckenbrod

Societies have developed modes of encoding information in a wide variety of areas. Consequently very private communication systems have evolved that limit the realm of understanding to members of the "in-group." The compartmentalization of knowledge and the fragmentation of disciplines, with a disparity of views of related processes, phenomena, and ideas, takes place because information has been encoded differently in each discipline or subculture. As an in-depth understanding is limited to the immediate group, the integration of knowledge, or the interaction of knowledge from different group is inhibited. For example,

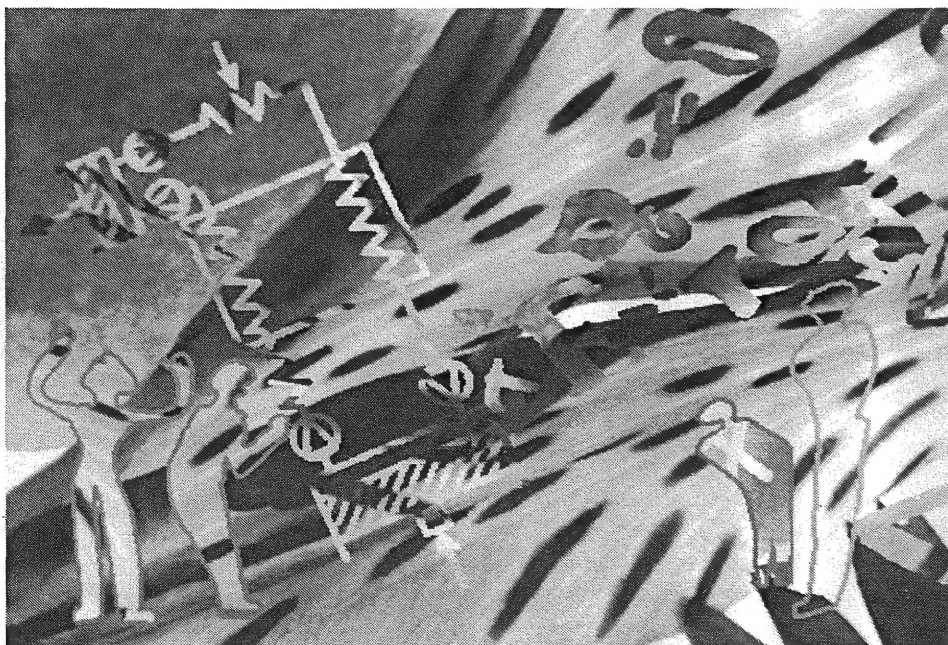
information and ideas from different disciplines such as Physics and Chemistry do not cross fertilize one another. Chemical diagrams are read in depth by chemists while electronic diagrams are readily understood by engineers and electronic technicians. This problem of understanding also applies to different groups or subcultures within one language structure. For instance women and men use the same syntax and grammar, but the meanings encoded in the words are different.

According to Umberto Eco, a code is supposed to create an equivalence between elements from two systems. These systems are different conceptual

planes that are coupled through the use of a code that establishes attractions and repulsions between items from different planes. Every item in the code maintains a double set of relationships, a systematic one with all the items of its own plane, context or expression, and a signifying one with one or more items from the correlated plane. Eco's model for the format of semiotic space" is field theory from particle physics in which these coded items fly around and bombard one another like electrons in nuclear physical space.

The juxtaposition of these esoteric systems of encoded information in my image is a metaphor for the way in which words and phrases in a dialogue between women and men seem to bounce off of one another because their meanings are slightly different. The differences in these coded messages require an interpreter that allows these encoded messages to intersect. We continue to interact with dialogues occurring on different planes, as if we were speaking different languages. In this conversation milieu, tangled dialogues cross two planes of experience. Because of these gender-oriented encoding systems, the "other" is rarely able to construct the appropriate "decoding lens" and misunderstandings large and small, continually occur.

*"Differentiated Morphology," computer imaging by Joan Truckenbrod, 1992, Gbchrome 26" h X 30" w*



Some calendar items reprinted from Art Calendar (the monthly marketing and career management journal for artists, PO Box 1040, Great Falls, VA 22066, Subscr. \$32/yr.), Video Networks (from Bay Area Video Coalition), Leonardo Newsletter and FineArts Forum e-mail.

### The Palm Beach Workshops Digital Imaging & Photography

An innovative learning facility where photography, art and digital imaging technology meet. **The Palm Beach Photographic Workshops, 2310 E Silver Palm Rd., Boca Raton, FL 33432; 407-391-7557**

### The Physics of Digital Color

*Physics Today*, December 1992 special issue. **APS, MASS Division, 500 Sunnyside Blvd., Woodbury, NY 11797**

### Video Taping Services

Do you need to have your work on video for documentation, for grants, to get in shows? Véronique De Jaegher will videotape your art, your performance with Hi8 camera and do editing on VHS or Super VHS. Affordable price, call for more details. **Véronique De Jaegher, 6424 Snake Road, Oakland, CA 94511; 510-339-2760**

### "Waterfall" by Dave Archer

A special small-edition of 150 framed reproductions of an original painting by Dave Archer. "Waterfall" is a space painting of an Earth-like planet. The unusual reproductive process simulates his technique of reverse

painting on glass. Numbered and signed by the artist, "Waterfall" is offered by mail at the special pre-publication price of \$600 including framing. (Reg. \$1200 after 6/30/93. Add \$15 shipping. California Residents add sales tax.) Subject to cancellation if edition sells out. The image size is 16 1/2" X 27" with no border. **Dave Archer Studios, PO Box 150180 San Rafael, CA 94915-0180; 1-800-457-2196**

### Wired

A magazine that aims to "capture the mind and soul of the 90s and the Digital Revolution," is both brazen and refined. Its premiere issue is more than visually appealing: Its graphic design is superb. Articles by Camille Paglia, John Markoff and Ylem member Bruce Sterling. Bi-monthly, \$20/year. **Wired, PO Box 191826, San Francisco, CA 94119-1826**



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### Mailing labels of Ylem members

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Trudy Myrrh Reagan

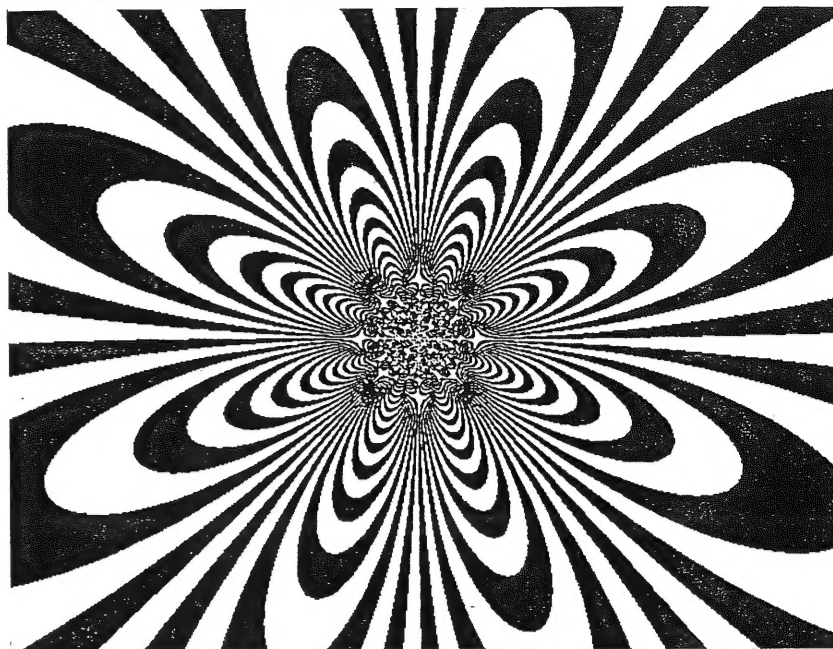
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Trudy Myrrh Reagan

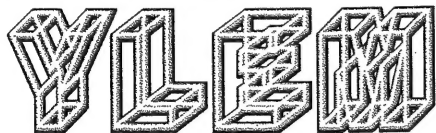
Larry Shaw

Louis M. Brill

Nancy Frank



Computer art by Tom Pressburger ©1992



## Artists Using Science and Technology

Return address (memberships/subscriptions, sample Newsletters):

**PO Box 749, Orinda, CA 94563**

For submissions to this publication or regarding its content, please see below.

### Contributions are most welcome

The Ylem Newsletter welcomes Ylem members' art  
and articles, notices of events, exhibitions, etc. Art  
submitted must reproduce well with b&w copy  
machine. If you have done art on a Macintosh, you  
may send us a disk. Please include title, date  
created, medium and phone number. Articles should  
be 400-800 words long, preferably on a Mac disk.  
Send to **Ylem Editor** (see below).

### Ylem's Two Addresses:

Submissions and notices  
for Newsletter, write:

**Ylem Editor, 967 Moreno Ave.  
Palo Alto, CA 94303;  
Trudy, (415) 856-9593  
trudymyrrh@aol.com**

Membership info., any other  
Ylem business, write:

**Ylem (main office)  
PO Box 749  
Orinda, CA 94563  
ylem@well.sf.ca.us**

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**March  
Newsletter**

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## Ylem Forum: The Power of Concern

this Wednesday night

A forum on the rise of social and environmental consciousness in art.

**Wednesday, March 3, 7:30 pm**

**McBean Theatre, The Exploratorium  
3601 Lyon St., San Francisco**

*It is the artist who possesses the ability to breathe soul into the lifeless product of the machine.*

—Walter Gropius

**Deanne Delbridge: A Global Demand for Art with a Conscience.** As toxic waste management and preservation of the species move to the forefront of corporate priorities and consumer concerns, it is the artists of today who will "breathe soul into the lifeless product" of the industrial and technological revolution. Delbridge explores this perspective with insight that will re-charge your artistic vision. She will discuss how images have affected social change and the new ways in which artists are creating the future. She will illustrate this with over 300 slides plus videotapes from the US, Europe and Japan.

Deanne Delbridge is a creative consultant to an international clientele of commercial and fine art photographers, illustrators, graphic designers and filmmakers. She has published articles, designed award-

winning portfolios and promotion, and lectured internationally on the development of creativity.

Also some presentations from the artist-in-residence program at the Golden Gate Disposal Company in San Francisco. **Jo Hanson**, who started the program, **Amy Youngs** and others will exhibit art from recyclables in the Exploratorium Lobby. They are part of an expanding group of artists whose purpose is to reincarnate discarded materials: distressed wood, bad tires, dryer lint.

**Tuesday, March 23, 7:30 pm**

### Ylem Business Meeting

We will meet at the home of Ken Rinaldo to discuss Ylem's progress and plans for 1993, including a possible fundraiser event organized by Louis M. Brill. Come and meet the Ylem board members. Interactive sculptures by Ken Rinaldo and Amy Youngs will be available around the house for your enjoyment. **Ken Rinaldo, 1342 11th Ave, San Francisco, between Judah and Irving Streets,** half a block from the Muni N-Judah line. Phone: **415-566-5133**

ABF ©'91 retinal image #7



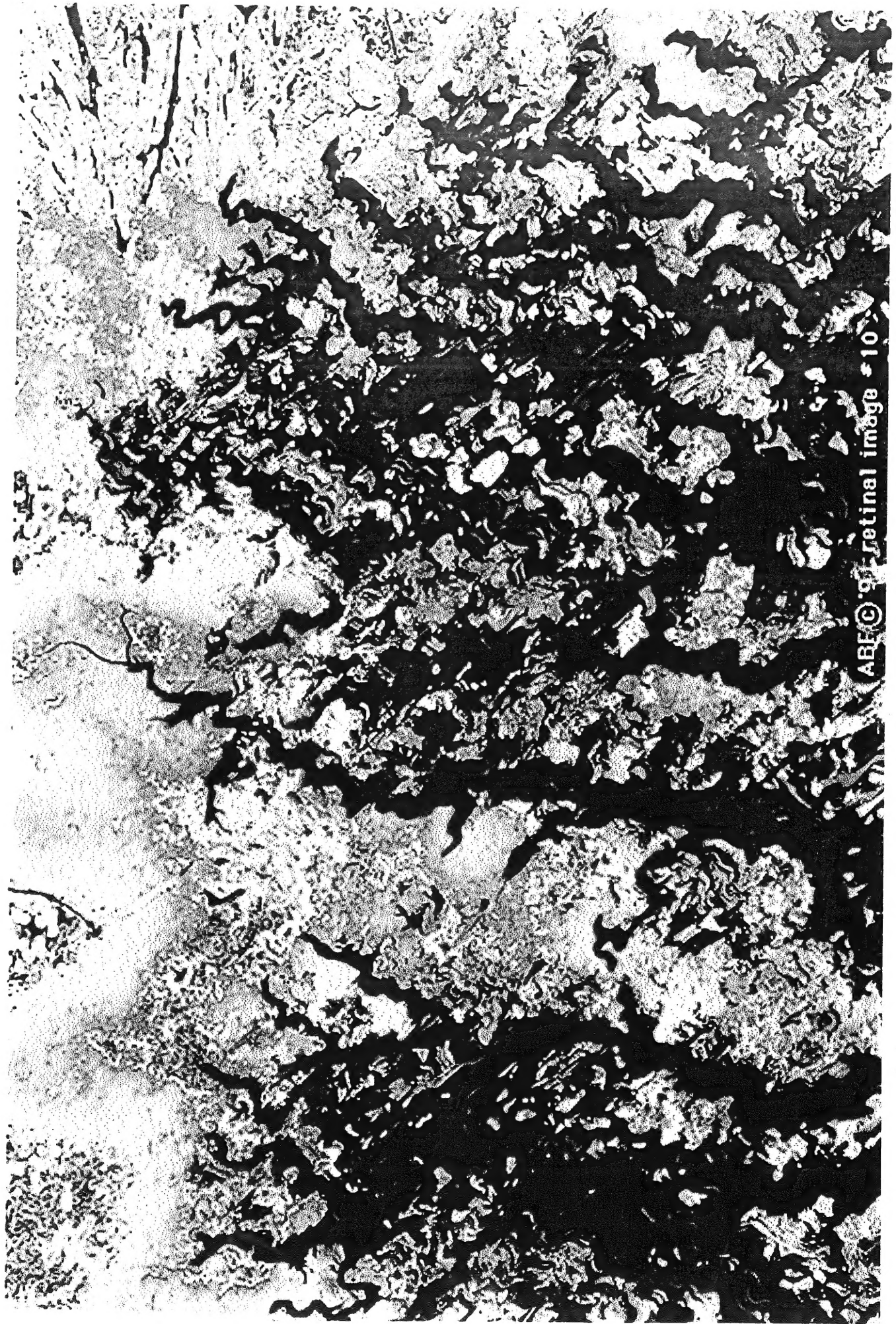
"retinal image #7," computer art by Anne B. Farrell

March 1993

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"retinal image #10," computer art by Anne Farrell